

FIRST AND LAST ACTS ARE OFTEN TOO FAR APART

Laurette Taylor Breaks All Theatrical Records

Had To Be Coaxed, Cajoled, Impouted and Finally Tricked by a Press Agent Before She Agrees to Talk About Herself.

By GEORGE S. KAUFMAN.

any such arrangement. We must be ambitious while we are young, and there are many other things that I want to do. In the first place, I intend to show that I can walk without slouching and that I can talk without saying "Gee!" and "Holy Moly." The wooing of Eve," the second of the series, is a smart English comedy about smart English people. Mr. Tyler wants me to be an American girl, but I hope to persuade him to allow her to remain English. I really have an awfully good English accent when I want to have it.

The third play will give me the chance to do something that I've had in mind for ever so long. It is reasonably easy to succeed in a part where one has all the best situations and all the best lines. But this play will be drawn in which four characters carry on the story among them and in which the four are treated impartially so far as lines and situations are concerned. The successful one of the four will have to be the best actor or actress.

I will freely admit that I don't think I'd be unselfish enough to do that play if I were not establishing myself by doing the other two first. But my mind is set upon one thing.

When I come into New York next season I am going to do the drama first, the comedy second and "Happiness" last.

"Now just imagine the Kaiser or the Czar reading all about this. They'd say: 'What good is it all? Why, she can't even fight! She's the wrong sex!'

"Honestly, it seems so ridiculous to talk about things like these when the war—you will tell the story about the mouth organs and the concertinas, won't you?" Miss Taylor stressed the "will."

"And you will put in something about how foolish I feel to be sitting here talking about myself, won't you?"

So let it be recorded that Miss Taylor said that she felt foolish to be talking about herself, but she didn't look foolish for a moment. But as for the story about the mouth organs and the concertinas—well, it really takes Laurette Taylor to tell it. Perhaps Hartley Manners will dramatize it some day.

ATTRACtIONS AT BROOKLYN HOUSES

"Nobody Home," "On Trial" and "Cousin Lucy" Booked.

"Nobody Home," one of the most striking of last season's musical successes, will be seen this week at the Majestic Theatre, across the bridge.

"Nobody Home" is by Guy Bolton and Jerome Kern. Terence Knight

Bond and Casson, in "Songland"; Judge and Gal; with feats of strength; Everett's circus and the Four Danubians.

Those at the Bushwick will be Emma

Shoemaker, in "The Passion Play of Washington Square"; Fields and Halliday in "The Recruit"; Robert Henry Hodges & Co., in "Bill Blithers, Lawy"; Bond and Casson, in "Songland"; Judge and Gal; with feats of strength; Everett's circus and the Four Danubians.

Carus, the Horelik Ensemble, Hoey and Lee, in "The Nominees"; Oliver and Ollie, in "Discontent"; Kaufman Brothers, blackface workers; Misses Lightner, comedienne; Mr. and Mrs. Gordon Wilde, shadowgraphists; Beeman and Anderson, on roller skates; Weber, Dolan and Frazer, Brent Hayes and Fred and Albert.

In Which Woman's Superiority As a Skater Is Fully Explained

people have always been rovers and explorers. We skate as we are—that is all. Skating is wings to the feet, so why should we content to wheel about in a tiny circle when there is all the blue sky to explore?

Skating is individual. No one really skates like anybody else, although you can often tell from the way one skates who his teacher or master has been.

My own style is myself—somewhat German, somewhat Russian, somewhat Italian and somewhat the way you Americans would skate if you practiced more.

For the development of fine bearing and distinguished carriage there is no sport in the world like ice skating. American women wear the best clothes of any women in the world, but they do not wear them with the distinction they might. Skating would add much to their appearance.

"There is no place in the world where the grace of carriage and the decorative beauty of one's clothes make such an appeal as on the ice. There is a sway and rhythm about a graceful woman who skates well that nothing surpasses. All Europe knows this. The society and court circles have been enthusiastic devotees of skating for years. Paris has its skating fashion show every year, and some of the models have been taught to skate well, so that they can appear in the most valuable shows of the smart costume balls.

Skating is the natural sport of the people of more than half of the world.

There are no skating up any sport in which they feel an interest, even if men did originate them. And, in those things in which grace of carriage, delicacy and style are required for supremacy, it seems perfectly natural they should excel."

BURLESQUE THEATRES

"Follies of the Day" the Attraction at the Columbia.

Barney Gerard's "Follies of the Day" organization, which is rumored to offer a burlesque entertainment that soars far above the ordinary, will open a week's engagement at the Columbia Theatre to-morrow evening. "What Does the Public Want?" is the topic that the members of the Follies will debate, and prototypes of Oscar Hammerstein and Al Rosen will participate in the argument. They will deliver programe for grand opera, drama, farce and burlesque, respectively.

At the Yorkville "The Americans" will present two burlesques—"See America First" and "The Worth of a Nation." The cast is headed by Ed. Johnston and Jeanette Buckley. The Broadway Belles Company will appear at the Olympic.

Burton Holmes on Brazil.

Brazil and its principal city, Rio de Janeiro, will be the subject of Burton Holmes's travlogue at the Candler Theatre to-night. An unusually interesting series of motion pictures will describe the voyage to South America, giving glimpses of the principal ports visited.

"The Knabe Piano embodies in its tone the entire gamut of expression—the smile of a beautiful summer day, the mysterious softness of a somber night."—Yvette Guilbert.

Warerooms 5th Ave. at 39th St.

EDWARD EMERY, IN "TREASURE ISLAND."



A Little of Everything at the Palace This Week

Acting by Lily Langtry; Dancing by Adelaide and Hughes; Humor by Lew Dockstader; Opera by Marie McFarland.

"It is hardly necessary," says the statement from the Palace Theatre, "to say that Mrs. Langtry's wardrobe is magnificent." So it shall not be said. If it were necessary it would, of course, be duly noted in this space, but the absence of such necessity makes it possible to proceed unencumbered by the consideration of Mrs. Langtry's vehicle.

The sketch with which Mrs. Langtry will headline the coming Palace programme in "Ashes." It has been playing for several weeks in the out-of-town vaudeville houses, and may be said quite independently of the press agent, that "Ashes" is good sketch, satisfactorily clever. Considerably more than that.

Theatre goers will be pleased to note that the third play will give me the chance to do something that I've had in mind for ever so long. It is reasonably easy to succeed in a part where one has all the best situations and all the best lines. But this play will be drawn in which four characters carry on the story among them and in which the four are treated impartially so far as lines and situations are concerned. The successful one of the four will have to be the best actor or actress.

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Lew Dockstader, his health restored, will impersonate the Colonel in "My Politics" and promises to delight the souls of all those who believe that Henry Ford shouldn't have done it. Grand opera will have its interests looked after by Marie McFarland and her sister, Mary. Mary is burdened with the subtitle, "The American Melba."

Henry Lewis, who has made great strides since he was rescued from a few days ago, will enter the picture again. He will be in "Vanderbilt Cocktail." Mike Bernard will undertake to prove that he is the "Paderewski of syncop-

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